

Fashion Permits Hips



Coats Flare Sharply from Waistline to Knee; but Ankles Must be Revealed

Woman Now Tapers Upward, Not Downward—Bustles, Hoop-Skirts and Actual Wings Over the Hips Make Skirts Flare in Varied Effects.

CONTEMPLATING the billowing buoyancy of costumes at all the openings, those days, one remembers whimsically, the long question which absorbed the mind of woman through seasons and seasons, but recently: "Are skirts going to be wider?" All things come to her who waits, and now the individual who pined for petticoats, may revel in them to heart's content. Skirts are certainly wider and it is likely that they will grow wider, and still wider, for the passion for billowness has consumed the style-makers and every new frock put forth seems to acquire a few more yards of fabric.

The next query, undoubtedly will be: Are skirts going to be longer? But that contingency need not be anticipated while skirts are still wide, for width and length do not harmonize, according to artistic standards—where costume is concerned.

That woman's silhouette has changed absolutely in the last year is a fact not to be denied. Not only have skirts changed, but everything has changed and the shadow femininity exists is reversed. Not long ago it was the shadow of a peg tapering toward the lowest point; now it is a peg upside down, revolving on its head instead of its tip. All lines flow outward from head to foot whereas only a few seasons ago they tapered downward.

In order to give full emphasis to the new silhouette fashion has concentrated upon the skirt. It is looped, puffed, rippled, gathered, pleated, flounced, adorned with bows, knots and flower festoons and loaded to the last safety point of its carrying efficiency with trimming; the bodice is almost neglected. It matters little what sort of bodice one has provided the sleeves are long! If one's skirt is voluminous enough to be impressive and individual enough to strike a new note of modishness. Frocks with skirts of overpowering elaboration show little surprise bodices of the simplest type—just two bits of fabric crossed over the bust, a tucker or a chemise filling in the V in front, and close sleeves to the wrist. This apparent neglect of the bodice is a feature of smartness in this year's fashions; a coral velvet dance frock just out of the hands of Beer, has a skirt measuring six yards around the ankle with plentiful gathers at the waist and two over-hanging tabliers edged with gold lace. The bodice is as simple as a camisole—simpler, for it is minus even lace trimming. Two strips of the brilliant coral velvet are crossed at front and back in surplice effect. The edge of the velvet makes a deep V décolletage at front and at back, and the outer edges of the strips fall just over the shoulder, leaving the arm quite bare. These untrimmed strips of velvet are faced with coral colored satin and when the



A Circular Cut of Coat Skirt and Sleeve Gives the Correct Flowing Line, with Downward Flare

arm is raised one notes that there is an under-bodice faced up to the arm-pit with velvet. A golden rose is tucked at the girdle.

Wings Now Located At The Hips. Man has likened woman to an angel, and this year the angel has sprouted wings; but they grow in a queer place—at the hips. Paddle-shaped attach-

ments of capenet boned or wired around the blade-edge, are attached at either side of the waistline, supporting looped up skirt drapery and when skillfully arranged these outspread wings—one dislikes to call them paddle wheels, though the similarity between femininity and ferry boat does suggest itself—give the

Hoops are Resorted to to Give the Proper Effect

wearer an airy, daintily poised appearance that is rather captivating. One of the new wing frocks is pictured today—a dancing frock of cream lace, pink satin and rich brocade in Natter blue, rose and wisteria shadings. The wing attachments at the sides are plainly apparent in the picture. In this instance they are of wired capenet covered over with the brocade and ruffles of the cream lace hang from the edge over a gathered tulle of the brocade. The underskirt is of pink satin and is outrageously short; when one considers where it actually stops, the flounce of cream lace below permitting very frank glimpses of pink silk hosiery. But this manner of skirting the dance skirt with transparent fabric is a feature of the season and so many frocks of this alarming brevity are observed that doubtless the style will be soon as matter of fact as that of bathing dresses, over which nobody makes any to-do nowadays. The wing attachments of this frock are added separately, over the skirt, but in many cases, particularly when the skirt is of tulle or lace, the wired wings are set on underneath, and the airy fabric is puffed and draped over them.

A conservative expression of the new silhouette is illustrated in the afternoon frock which claims black velvet, black lace, black tulle and jet for its component parts. These airy black and white frocks are extremely fashionable now and every well-puffed wardrobe includes a costume of this sort. The model pictured, a Jenny creation by the way, shows the longer skirt that Jenny is advocating, though to be sure the length is only suggested, a short underskirt of satin showing through tulle. This underskirt and the bodice part way up—are of white satin, the top of the bodice being of white net. Outer skirt and bodice are of black tulle, strips of black lace alternating with a wide band of black velvet on the skirt. The panels of black velvet cross the skirt trimming, but the panels are stitched down on the tulle, really forming part of the skirt itself. There are four of them, two in front and two at the back. The bodice has two trimming-straps of velvet supporting jet banding; and these strips pass over the shoulder from back to front of the jet girdle. The jet banding is of black gauze embroidered with tiny beads and a bit of it has been set in at the top of the skirt,



Short Skirt, Close Bodice, Slender Arms, and Modesty Casts the Proper Shadow

The Bustle Breaks the Severe Line of a Straight Back

trimmed with folded bands of black and cream ribbon and a gold pale tan plume, put on in the dashing "Lady Gay Spanker" style.

Mildly Muffled in Her New Coat.

Human ideas predominate in new coats for wear over dressy frocks. Necks are swathed high in new muffer collars of fur and fur is added generously at cuff and coat border. A stunning coat of seal brown satin, trimmed with Hudson seal is typical of the exclusive style in afternoon wraps just now. The upper part of this coat is simple and close-fitting—though not tight by any means; and the wide, gathered skirt portion is set on with a tiny cord at the natural waistline. There is much fullness at the back, hanging from the shoulder and the edge of the garment falls short of the skirt edge by several inches. These voluminous, fur-trimmed coats, short enough to show the feet, are exquisite and youthful and have a most dashing swing. The model pictured expresses the new silhouette perfectly, and by width of skirt and shortness, over the frock, are features of its correct style. Notable is the ornament of fastening at the waistline made of dull silver rings and braided straps. The rings slip over decorated silver buttons on the coat.

over the gathered tulle to lengthen the waistline. Under the tulle bodice, above the jet girdle, is the one touch of color in the costume—a strip of wide ribbon in pastel Roman stripes, black-edged at the top. The tulle sleeves are given a pretty finish at the wrist by velvet cordings which curve upward around a slash. Part of the smartness of this costume is due to the stunning black velvet hat, topped with ostrich plumes and a cross ostrich cigarette.

The Bustle Grows More Obvious.

Last spring one or two couturiers tried to launch the bustle and there are signs which point to its establishment in favor for the winter season. One of these signs is the very authoritative little tailors of Arnold, pictured today. The coat of this costume is a quaint reminder of the sixties, with its curved back, fitted waistline and modest flare over the hips. The tailors are of tulle silk in a new marine blue shade, with black velvet buttons

and a collar of beaver fur. The left sleeves, button-trimmed, are characteristic of the renaissance style, and the tailors' coat carries out the idea, also.

Much more conservative in style, yet also reminiscent of earlier times—about the middle eighties—is a tulle of black velvet striped daintily in white. White velvet striped with black in more definite design is used for trimming on collar, cuffs and cuffs, and there is also a muffer collar of gray fox which may be snapped closely about the throat the revers lapels over each other to form a high neck. Fastenings. These revers and the cuffs on the bell sleeves are faced with leaf-green velvet. Variety is achieved by placing the material cross-wise in the coat-panels, and by trimming the skirt and skirt with blue bands of the striped velvet, the blue striping in each case running a different way. With this costume is worn one of the Glen-crowned sailors of black beaver

Dressing the Hair With Individuality

IT IS a wise woman, who knowing her own particular style of hair-dressing—and adhering to it—makes these slight concessions to changing fashions which keep her from looking antiquated. Nothing is so fatal as a coiffure, completely out-of-date and the trouble is that women past youth, perhaps from a desire to avoid effort, perhaps from lack of courage to try new modes, go on year after year doing their hair the same way, even when in their gowns, millinery and other details of dress current fashions are followed.

So long as prevailing lines are adhered to and the effort over forehead and ears is modish, a woman's hair may be attractive. It flows her and as her style has individuality. She may wear a thick knot at the crown of her head, or a Malines coil below the crown, or may pile her tresses high to make a background for her face; but to be modish in general effect, she must show the contour of her head and she must draw the waves of hair well over forehead, temples and ears.

One of the illustrations shows a modern and fashionable coiffure which is also conservative and most charming in style. The hair is softly waved in front, covering forehead and ears and is drawn close against the head and arranged in a soft, loose knot just above the crown. Two very important points will be noted about this hair dressing—the features that give it modishness and current ones. First, the drawn-back waves tend downward toward the back and not upward; and second the knot of hair on top is so softly arranged that it blends in with the contour of the whole arrangement and does not stand aggressively out in a decided coil or peak. To make this coiffure the hair must be divided into two sections; the waved front locks first being drawn loosely downward and backward and

then rolled into a French twist from the nape up and the back hair being twisted upward to the crown to make



The Contour of the Head is Revealed Though Forehead, Ears and Temples are Becomingly Covered.

The soft knot. The hair is so beautifully waved that the two sections overlap and mingle with each other without a harsh, separating line anywhere. Indeed the secret of a successful coiffure is this soft, fluffy quality of the hair, which must be kept in perfect condition since it must rely only upon its own beauty without aid from transformations or hidden fastenings, to give the right effect.

A more extreme type of coiffure is

pictured in the banded style with coils over the ears. This hair dressing is very becoming to the woman with small features and a misshapen face, but it is essentially a coquettish coiffure and will not become any but a pretty wearer. It is an ideal style, when the hair is beginning to turn gray, for the long bands of hair brought around from the back, where gray hairs make their appearance first, cover up the graying front locks, and only fluffy little curls show over forehead and ears.



Banded and Coiled Hair is Individual And Charming—On The Woman Whose Face Suits This Severe Style.